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From Mozart's Concerto, No. 1.

Now, let a few of the suggestions offered previously to the rules for fingering be applied to the above sequence. It ascends, and will be played therefore with a gradual *crescendo*. It is not recommended habitually to accent the first note of every group, but here the first note of each is a little higher than most of the preceding notes, and should therefore be a little stronger.

Some of the same rules, with others regarding accent and phrasing, can be advantageously applied to the following more expressive passage:



From Beethoven's Sonata, Op. 13.

The dotted minim in the last bar requires accent, partly because it is a longer note than any near it, but principally because it is preceded by another G which is unaccented.

FINGERING IN CROSSING THE HANDS.

In crossing one hand over the other, the use of the thumb of the crossed hand should be avoided, as it throws the elbow and shoulder into an uncomfortable position. This inconvenience must, nevertheless, be endured if the fingering of the passage be thereby greatly simplified.

FINGERING IN DUETS.

In Pianoforte music for four hands, it is necessary for the left hand of the Primo player, and the right hand of the Secondo player to make great use of the third and fourth fingers; otherwise an entanglement is not unlikely to occur.

The practice of Duets may conduce to steadiness, supposing, at least, one of the players to be a tolerable timist. It also teaches the Primo player to make good use of her left hand, which is often employed in a manner disconcerting to even advanced players. Duets being frequently arrangements of orchestral works, the left hand of the Primo has generally to play a distinct clarionet—perhaps—or tenor part, which is found troublesome, though written in single notes. But for the reasons just adduced, the practice of Duets is not very beneficial. Nor can any works, not written for the Pianoforte, however interesting they may be, conduce to improvement, except in as far as they enlarge the circle of musical knowledge.

READING NEW MUSIC.

To promote the latter object, as extensive an acquaintance as possible should be made with compositions of merit, both new and old. The whole of the time devoted to music should not be employed in the practice of a single work, or of exercises; but unfamiliar music, less difficult than that which the pupil is engaged in practising, should be read during about a third of that time.

When thoroughly prepared in a piece of music, the player should give her entire attention to each phrase—almost to each note—as she plays it, and must never anxiously anticipate any coming difficulty. But in endeavouring to read off new music, as soon as the nature of one bar is perceived, it is desirable, while playing it, to note in advance as much as the eye and memory can take in.

CONCLUSION.

It is hoped that the pupil will take every opportunity of studying the composers quoted in the previous pages:—Bach, Haydn, Mozart, Beethoven, Weber, Hummel (mechanically the most improving of all), Mendelssohn, Chopin, and Stephen Heller; to whom must be added Handel (in his Suites de Pièces), Scarlatti, Dussek, Sterndale Bennett, and the great and original genius, Schumann. Many interesting and admirable compositions by others could be cited; but the Pianoforte player, whose lot it might be to possess the works of a single author, would be rich in matter for the study of a life, if that author were Beethoven.

THE HANDEL FESTIVAL.

THE performance of *Israel in Egypt* on Friday, the 27th of July, brought the Festival to a close, with an *éclat* similar to what was witnessed in 1859. This work, thanks to the Sacred Harmonic Society, has of late years taken deep possession of the public mind, and promises at no very distant time to rival the *Messiah* in popularity. In the whole Handelian repertoire there is nothing so appropriate as this gigantic production, for the exhibition of choral singing upon a large scale; and those who occupied the fortunate seats in the transept, where the sounds were the best balanced, could but have listened to musical results of no common kind. Upon the choruses of the *Israel* the singers had bestowed considerable attention beforehand, especially those connected with the great

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society of Exeter Hall; and there was every reason, therefore, to believe that the effect of these stupendous pieces of choral writing, which so vividly demonstrate the peculiar and exclusive genius of Handel, would in every way be worthy of the occasion. In our notes upon the doings of the two preceding days we have dwelt upon the character and quality of the choral displays. The impressions then established were not altered on the Friday. The delivery, intrinsically, was signally majestic; but could it have been possible to realise the full strength of the four thousand voices and instruments—the strength, we mean, that would be realised in a more confined area—the sublimity of the effect would have been matchless. That the delivery of the chain of choruses constituting the first part of the oratorio, the most picturesque and the most imposing ever written, were sung with fulness and body cannot be denied, but certainly not without frequent deviations from the compactness so essential to perfection. Some of the choruses came out splendidly; among them the famous “Hailstone,” which was encored, and the equally popular “Horse and his rider.” The chorists, in a word, acquitted themselves most honourably throughout. The two solo singers who commanded the most attention were Mdlle. Titens and Mr. Sims Reeves. The glorious voice of the former told magnificently in the great declamatory song, “Sing to the Lord;” and the latter threw his best energy into the air, “The enemy said,” and challenged an irresistible appeal for repetition. Mr. Sims Reeves in this song made unquestionably one of the great solo points of the Festival; he cast his entire soul and voice into it, and with a result as triumphant as it was exciting. Madame Rudersdorff was associated with Mdlle. Titens in the duet “The Lord is my strength;” and the remainder of the solo parts were sung by Madame Sainton Dolby, Mr. Weiss, and Signor Belletti. At the conclusion of the oratorio the National Anthem was sung by the choir. Mr. Costa was vociferously cheered by both audience and orchestra. And so ended the Handel Festival, which has certainly been the musical event of the season; and the organization of which—so judicious and so complete—reflects the highest credit upon all concerned in it.

As regards the general effect of this vast body of sound, and the general adaptation of the building, with its improvements, opinions have been much at variance. The disappointment felt in the want of loudness has been generally expressed—that is, as to the sonorosity which we find associated with the ordinary choral demonstrations of the Sacred Harmonic Society at Exeter Hall, where there is no dispersion of the sound, and where it at once comes back upon the ear sharply and brilliantly. In the Crystal Palace this can never be, from the open character of the building, which must inevitably deaden whatever sounds are projected into it. Still, the grandeur and potency of the accumulated voices are obvious, while the almost utter demolition of echo by the new arrangements, confers an advantage which cannot be over-estimated. The choruses were no doubt heard under different conditions of value, according to the position of the auditor. There must be one point in the transept—the point where the direct lines of sound unite—where the effect must be astoundingly large and definite. Elsewhere they are more or less varied, and, coincidentally, more or less good. But there could be no doubt of the general incommensurateness of the results with the gigantic vastness of the means employed. Nothing, on the other hand, could exceed the external glory of the Festival, and the imposing solemnity of the tribute to the genius of the great sacred composer whose name has become so cherished and so exalted in this country. The choral singing was characterised by some drawbacks. We maintain that it is wholly impossible to get absolute perfection from a body of voices, the enormous number of which must inevitably be fatal to precision of attack, notwithstanding the alertness of the conductor—and Mr. Costa, we all know, is superhuman,

The weightier the sound the slower it travels, and, like the pedal pipes of an organ, there is not an immediate response, so far as the ear is qualified to determine. The difference that thus exists between acute and grave sounds was perceptible throughout the Festival, and generated that sentiment of incohesion which, if it did not exactly spoil the music, did it occasional wrong. But it is useless to complain of these defects. They are chiefly to be attributed to the treacherous recognition of the ear in an unlimited area, where the sound is necessarily propagated unevenly, and where there are normal disadvantages which no ingenuity—unless it is directed to the inclosure of the entire transept—can possibly overcome. The solos partook of the same inequalities, dependent upon the physical characteristics of the voices which uttered them. Mr. Sims Reeves's best effects—those of his lovely *sotto voce*—counted for little. The visitors in his immediate vicinity were doubtless not defrauded of their often-tasted pleasures in this respect, but those in the remoter districts fared but indifferently; and this may be said of all the solo music requiring a subdued sound, but in the louder strains the physical potency of the singers enabled their voices to be heard with more effect.

It would be unjust to conclude without special mention of those who, in addition to Mr. Bowley, have laboured hard to carry this great undertaking through. Mr. J. F. Puttick was entrusted with the country musical correspondence, the engagements and payment of provincial and professional performers, which involved great labour and anxiety. Mr. D. Hill, Mr. Husk, Mr. Carmichael, Mr. Durlacher, and Mr. Sherrard, principal honorary superintendents of the orchestra, with their staff of assistants, brought their several departments into perfect working order. The superintendence of the issue of tickets at Exeter Hall was undertaken by Mr. Stewart, and that at the Crystal Palace by Mr. Wilkinson, while the convenience of the audience at the Crystal Palace was provided for by Mr. David Sims, Mr. Withal, and Mr. Mitchell, with an able regiment of stewards, two hundred strong. Mr. Waugh and his boys again undertook the issue of the books of words; while Mr. Peck and his assistant librarians supplied the immense orchestra with the requisite music-parts. In the general arrangements the Committee were assisted by the President of the Sacred Harmonic Society, Mr. Harrison, and the Honorary Secretary, Mr. Brewer, both of whom have been associated with the institution since its commencement, upwards of thirty years ago. It may be also mentioned that on the day of the rehearsal there were 19,163 persons present; on Monday there were 15,694; on Wednesday, 14,143; and on Friday, 18,507.

TO CORRESPONDENTS.

C.W.E. is informed that the Gleees he enquires about are published by Messrs. Cocks.

Brief Chronicle of the last Month.

ABERAYRON.—On Tuesday, June the 24th, a concert was given at the County Hall, in the above town, by Messrs. E. Edwards, W. Samuel, C. James, and Eos Bradwen, assisted by Mr. Brook, organist of St. Michael's Church.

ABERYSTWITH.—The members of the Choral Society gave two concerts at the Town Hall, on the 25th of June. The principal singers were the Misses Mary and Anne Edwards, and Messrs. Jones, James, Edwards, Samuel, and Bradwen. Conductor, Mr. Edwards; accompanist, Mr. Brooke.

BARTON-ON-HUMBER AND APPLEBY.—Several choral festivals have lately been held at both these places, under the musical supervision of Mr. Porter, organist of Barton. Every district has several choirs, mustering about 150 voices in each district, and the manner in which they went through their parts elicited much praise. There is